

EXTRACTS
CONCERNING THE
Greek Theatre and Masks,
Translated from the GREEK of
JULIUS POLLUX.

*Ignotum tragicæ Genus invenisse eamena
Dicitur et plaustis vexisse poemata Thespis,
Quæ canerent agerent que peruneti facibus ora.
Post hunc personæ, pall. que repertor honestæ
Æschilus, et modicis inq. arsit pulpita tignis.*

HORAT. ART. POET.



TO THE
R E A D E R.

IT is hoped that the following Extracts from JULIUS POLLUX, which have never before appeared in the English, or other modern Language, concerning the *Greek* Theatre and Masks, will neither be thought unconnected with the preceding Translation, nor be unacceptable to those who have any Value for the Learning and Antiquities of that polite Nation. And though the Names of the several Parts of that Magnificent Edifice, and the Machinery employed in shifting the Scenes be many of them different from those used now-a-days : and the Trans-

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lator on that Account might perhaps have been justified for giving them as they are in the Original: yet as this would be unsatisfactory even to the Learned, and not at all understood by a Reader ignorant of Greek, he has for these Reasons chosen to give them in English, though with a Degree of Inaccuracy perhaps; such however as he hopes Candor will easily excuse.

C O N.



CONCERNING

The THEATRE, &c.

AS the Theatre likewise is not a small Part of polite Amusements, you might call the Theatre itself either *Dionysius's* Theatre, or *Lencæus's*; and the *Multitude* Spectators : Though *Aristophanes* has even used “ Joint-“ Spectatrefs;” so that one might say not only Spectator, but “ Spectatrefs;” and according to *Plato*, “ Rulers of the Theatre :” and the Flight of Steps, either *Benches*, *Seats*, or *Forms*; and to be on the same Form, sitting together. And a foremost Row, being the first Seat, was reserved chiefly for Judges;

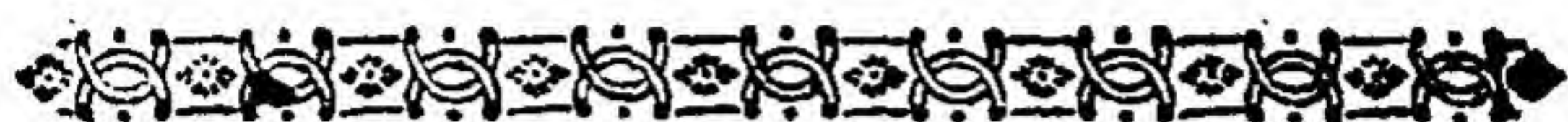
Concerning the Theatre, &c.

and on this Account *Iphicrates*, Comedy-professor calls him who sat foremost, “First Bench.” He might, perhaps, speak of the Theatre in the Style of ordinary Conversation.

To beat the Benches with the Heels, they called Heel-knocking; and this they used to do whenever they drove any one off; afterwards both to hoot and hiss.

A peculiar Part of the Theatre was appropriated to the Council of State, and Youth of Quality, which went by their Name—And for calling the Canvass a Curtain, there is the Authority of *Hyperides*, who says in his *Patroclus*, “Nine Archons were feasting in the Porch, and had inclosed a certain Part of it with Curtains.”

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CONCERNING

PARTS of the THEATRE.

THE separate Parts of the Theatre are a little Gate, Arch, Apartment, Wedges, Scene, Orchestra, Stage, Scene-area, Scene-avenues, and Scene-wings.

The Actors occupied the Scene, and Chorus the Orchestra; in which was the Thymele, being a Sort of Eminence, or Altar; and in the Scene likewise before the Doors stood a consecrated Altar, and Table with seasoned Cakes, called Theoris, or Holy-table. Whereas the Eleos was an antient Table, which before Thespis's Time they

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used

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used to get upon and reply to the Choristers. Part of the Scene-wings, that were in sight, and joined to the Stage, was ornamented with Columns and Paintings.—Of the three Scene-doors likewise the Middle opened either into a Palace, Grotto, Hall, or whatever was of first Distinction in the Play; the Right-hand-door was a Retreat for the next in rank; and the left, which had a very miserable Aspect, led to some desolate Temple, or had no House.

In Tragedy, Strangers entered at the Right-hand-door; and the left was a prison.

But the Tent in Comedy joins to the House, being represented by a Canvass, and in reality is a Stall for Draught Horses; and the Doors of it appear larger, being called Folding-doors, for the Reception of Carriages and Lumber. In *Antiphanes's* *Acestria* they had

had converted this, called a Tent, into a Workshop: and what heretofore had occasionally been a Stall for country Oxen, and Affes, he converted into a Workshop.

And at each of the two Doors, which stood in the Middle, were likewise two others, on each Side one, to which were fastened the Wheel-machines; the right shewing a Prospect into the Country, the left a distant View of the City; but chiefly for bringing Things forward from the Port, Sea-gods, and whatever else was too unwieldy for the Vehicle to bear. By turning the Machine the right actually shifts the Spot, and both of them change the Prospect. Of the Avenues too, the right leads from the Country, Port, or City; but Persons, coming on Foot from other Parts, enter at the left; and crossing the Orchestra, go up Stairs into the Scene; the Stair-rows are called Steps.

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We must also reckon as Parts of the Theatre, the *Vehicle*, *Chariot*, *Machine*, *Watch-tower*, *Wall*, *Turret*, *Light-house*, *Double-roof*, *Lightning-tower*, *Thunder*, *Celestial-scaffold*, *Funeral-state-couch*, *Semi-circle*, *Charon's Ladders and Pulkies*.—The *Vehicle* is an high Seat, upon Wooden Steps, adjoining to which is a Throne : it brings forth to view, secret Transactions in the Subscenary Apartments ; and the Term for this Operation is wheeling out : that on which the Carriage moves is called an Hinge, and this is common on every Door, and doubtless in every House. As for the *Scaffold* it shews Gods and Heroes that are in the Air, Bellerophons and Perseus' ; and it is fixed at the left Avenue aloft above the Scene.

But what in Tragedy was the Chariot, is in Comedy the Crade, as being in the Form of a Fig ; for the Athenians call a Fig, Crade.

Crade. But the Machine they suppose for the same use as the Vehicle. The *Watch-tower* was on purpose for Watchmen or others, who kept an Observation.—The *Wall* and *Turret* were likewise for a distant Prospect. As for the *Light-house* it's use is evident from the very Name.—But the *Double-roof* was, on one occasion, either two separate Apartments in a Royal Palace, such as from whence in the Tragedy of *Phenissa*, *Antigone* views the Army; and on another, a Ridge for pelting with Tiles. But the *Double-roof*, in Comedy, was a peeping Place for Procurers, or for any old, or poor Woman in the Play to look down. The *Lightning-tower*, and *Thunder* were, the former an high *Wheel-machine*; and the other backwards under the Scene, baggs full of Pebble-stones poured into a Copper. From the *Celestial-scaffold* which is over the Scene, appear the Gods, Jupiter, and those about him, all in Deception. The *Crane* is a Kind
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of Machine let down from above, for taking up a Body, the same which Aurora made use of in seizing the body of Memnon. The Ropes which were let down from the upper parts for lifting up Heroes or Gods, who seemed to be carried in the Air, you might call them *Pendant-cables*. The Emblems were either Tapestries, or Paintings with Figures on them, adapted to the Necessities of the Play; and they were let down upon the Machines, representing either a Mountain, the Sea, a River, or any such Thing. The *Semi-circle* is so called from its Shape; the Situation of it is in the Orchestra; and its use to shew afar off any particular Place of the City, or Persons swimming in the Sea. As the *Funeral-state-couch*, in which were the Heroes, shews those who are translated to Divinity, or Persons who had perished in a Tempest, or in War. Likewise *Charon's Ladders*, situated at the Avenues of the Benches, are for
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the Conveyance of Ghosts. The Pullies were partly in the Scene for the lifting up a River, or any such Appearance; and partly round the Stairs by which the Furies were raised.



CONCERNING
TRAGIC MASKS.

MOREOVER with respect to Masks; the Tragic might be a smooth-faced Man, a white, grised, black-haired, flaxen, more flaxen, all of them old: and the smooth faced oldest of these; having very white Locks, and the Hairs lying upon the Prominence. By Prominence I mean the upper Part of the Countenance rising above the Forehead, in shape of the Greek λ . With respect to Beard, the smooth-faced should be very closely shaven, and have thin Lantern Jaws.—The
white

white-haired is all hoary with bushy Locks about the Head, has an ample Beard, jutting Eye-brows, and the Complexion almost white, but the Prominence short. The grised denotes the hoary Hairs to be a Mixture of Black and Grey. But the black-haired, deriving his name from the Colour, has a curled Beard and Hair, rough Face, and large Prominence. The flaxen has yellowish bushy Hair, lesser Prominence, and is fresh coloured. The more flaxen has a sameness with the other, but is rather more pale to represent sick Persons.

The *Young Men's* Masks are the Common, Curled, More Curled, Graceful, Horrid, Second Horrid, Pale, Less Pale.

The *Common* is eldest of the young Men, beardless, fresh-coloured, swarthy, having Locks clustering, and black. The *Curled* is
yellow

yellow, blustering, with bushy Hair encompassing a plump Face, has arched Eye-brows, and a fierce Aspect. The *More Curled* differs in nothing from the former, but in being a little younger. The *Graceful* has Hyacinthian Locks, fair Skin, is lively, and of a pleasant Countenance, fit for a beautiful Apollo. The *Horrid* is robust, grim-visaged, fullen, deformed, yellow-hair'd. The Yellow Hair'd Attendant. The *Second Horrid* is so much more slender than the former, as he is younger; and an Attendant.—The *Pale* is meagre, with dishevell'd Hair, and of such a sickly Countenance as is suitable for a Ghost, or wounded Person. The *Less Pale* is entirely like the common in every other Respect except that it is made pale on purpose to express a sick Man, or a Lover.

The *Slaves Masks* are the *Leathern*, peaked Beard, Flat-nose.

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The *Leathern* having no Prominence, has a Fillet, and long white Hairs, a pale whitish Visage, and rough Nostrils, an high Crown, stern Eyes; the Beard a little pale; and looks older than his Years. But the Peaked-Beard is in the Vigour of Life, has an high and broad Prominence dented all round, is yellow Haired, rough, ruddy, and suited to a Messenger. The Flat-Nose is bluff, yellow Headed, the Locks hang on each Side from the Forelock; he is beardless, ruddy, and likewise delivers a Message.

The Womens Masks are an Hoary Dishevelled, a Freed Old Woman, an Old Domestic, a Middle Aged, a Leathern, a Pale Dishevelled, a Pale Middle Aged, a Shaven Virgin, Second Shaven Virgin, Girl.

The Hoary Dishevelled, surpassing the rest, both in Years and Dignity, has white Locks, a moderate Prominence, is inclinable

clinable to paleness, and was antiently called, the Delicate. The Freed Old Woman is of a tawny Complexion and Hoariness, having a small Prominence; the Tresses to the Shoulders denote Misfortune.

The Old Domestic, instead of Prominence has a Fillet of Lamb's Wool, and a wrinkled Skin.

But the Middle-Aged-Domestic has a short Prominence, and white Skin, is grey Haired, but not quite hoary.

The Leathern, younger than her, and has not any Prominence.

The Pale Dishevelled has black Hair, a dejected Countenance, and her Name from the Colour.

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But the Pale Middle Aged is like the Dishevelled, except where she is shaven out of Sight.

But the Shaven Virgin, instead of Prominence wears a smooth-combed Tate, is shaven almost quite round, and of a Colour inclinable to paleness.

And the other shaven Virgin is perfectly like her, but without the Tate and Curls, as if she had been often in Misfortunes.

The Girl is a juvenile Mask, such as Danae might have been, or any other Virgin.

The Attendant Masks are an horned Actæon, a blind Phineus or Thamyras, one having a blue Eye, the other a black ; a many-eyed Argus, or Tyro with livid Cheeks, as in Sophocles, which she suffered from the

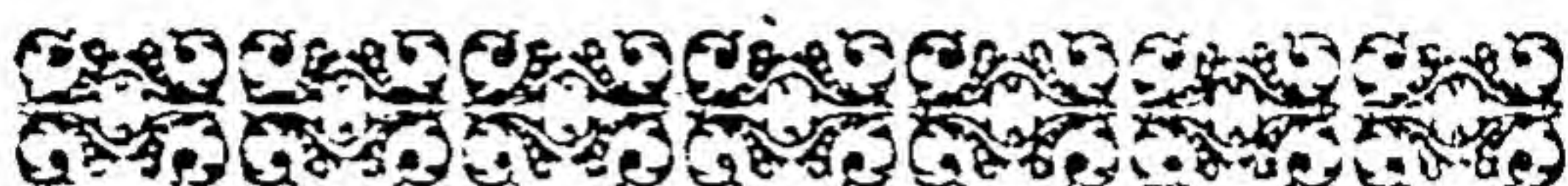
Blows of a cruel Step-mother ; or Euippe, Chiron's Daughter, changed into an Horse in Euripides ; or Achilles dishevelled for Patroclus, an Amymone, a River, Mountain, Gorgon, Justice, Death, a Fury, Madness, Guilt, Injury, Centaur, Titan, Giant, Indian, Triton ; perhaps, also a City, Priam, Persuasion, the Muses, Hours, Nymphs of Mithaeus, Pleiades, Deceit, Drunkenness, Idleness, Envy ; which Latter might likewise be Comic Masks.

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C O N C E R N I N G
S A T Y R I C M A S K S.

SATYRIC Masks are an hoary Satyr, bearded Satyr, beardless Satyr, Grandfather Silenus. —The other Masks are all alike, unless where the Names themselves shew a peculiar distinction, as the Father Silenus has a more savage Appearance,



C O N C E R N I N G

C O M I C M A S K S.

THE Comic Masks, those especially of the old Comedy, were as like as possible to the Persons they represented, or made to appear more ridiculous. But those of the new were a First Grandfather, a Second Grandfather, Governour, Long-bearded, or shaking Old Man, Ermoneus, Peaked-beard, Lycomodeus, Procurer, Second Ermoneus, all of them old. The First Grandfather oldest, close shaven, having very pleasant Eye-brows, an ample Beard, lantern Jaws, dim Sight, white Skin,

Skin, comely Face, and Forehead. The other Grandfather is more slender, sharper-sighted, morose, of a pale Complexion, has an ample Beard, red Hair, cropped Ears. The Governour, an Old Man, with a Crown of Hairs round his Head, stooping, broad-faced, and has his right Eye-brow elevated. But the long-bearded, shaking Old Man, has a Crown of Hairs round his Head, an ample Beard, no elevation of Eye-brows, dimmer Sight. Ermoneus has a bald Crown, ample Beard, elevated Eyebrows, sharp Sight. The Procurer resembles Lycomodeus in other Respects, but has distorted Lips, and contracted Eye-brows; and either a bald Crown or Pate. The Second Ermoneus is shaven, and peaked Beard.—But peaked Beard has a bald Crown elevated Eye-brows, sharp Chin, and is morose. Lycomodeus has curled Beard, long Chin, and extends one Eye-brow representing Curiosity.

The young Mens Masks are a common young Man, a *black* young Man, a *curled* young Man, a *delicate, rustic, threatening*, second *Flatterer, Parasite, a fancied Mask, Sicilian*. —The common is ruddy, athletic, swarthy, having few wrinkles upon his Forehead, and a Crown of Hairs, with elevated Eye-brows. The black young Man is younger, with depressed Eye-brows, like an educated and accomplished Youth. The curled young Man is handsome, young, ruddy, has his Name from his Hairs, his Eye-brows extended, and one wrinkle on his Forehead. But the delicate young Man is haired like the common and youngest of all, fair, educated in the Nursery, shewing delicacy. The rustic is weather-beaten, Broad-lip'd, Flat-nosed, and has a Crown of Hairs. But the threatening young Man, who is a Soldier, and braggard, of black Complexion, and Tresses, his Hairs shaking like the other Threatner, who
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is more tender and yellow haired. The Flatterer and Parasite are black, quite unpolished, cringing, sympathizing. The Parasites Ears are more bruised, and he is more pleasant; and the Flatterers Eye-brows are disagreeably extended.

But the Fancied Mask has Cheeks bored, and Chin shaven, is superbly dressed, and a Foreigner: But the Sicilian is a third Parasite.

The Slaves Comic Masks are a Grandfather, upper Slave, thin haired behind, or bristly Slave, a curled Slave, a middle Slave, foppish Slave, shaking upper Slave. The Grandfather alone of all the Slaves is hoary, and shews the Freed-man. But the upper Slave wears a Crown of red Hairs, elevates the Eye-brows, contracts the Forehead, and among Slaves is like an aged Governour
among

among Freed-men. But the thin, or bristly hair'd behind, has a bald Crown, red Hairs, and elevated Eyebrows.

The curled Slave has curled Hairs, but they are red, as is likewise his colour; he has a bald Crown and distorted Face, with two or three black Curls, and the same on his Chin; the shaking upper Slave, like the upper, except in the Hairs.

The Womens Masks are a thin old Woman, or Prostitute; a fat old Woman, a domestic old Woman, either sedentary or active.

The Prostitute is tall, with many small Wrinkles, fair, palish, and with rolling Eyes. The fat old Woman has many wrinkles on a plump Skin, and a fillet round her Hair.

The domestic old Woman is flat-faced, and in her upper jaw has two axle Teeth, on each side one.

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The young Women's Masks are a Talkative, Curled Virgin, Demi-rép, second Demi-rép, Hoary-talkative, Concubine, common Whore, beautiful Courtezan, golden Harlot, Lampadion, virgin Slave, Slattern.

The Talkative has full Hair smoothed a little, high Eye-brows, fair Skin.

The Curled Virgin has a distinction of false Hair, high Eye-brows, and black ; and a pale whiteness in her Skin.

The Demi-rép has a whiter Skin, and her Hair tied behind in a Knot, would be thought a Bride.

The Second Demi-rép is known by the distinction of her Hair only.

The

The Hoary Talkative indicates her Person by the Name, she shews the Harlot left off Trade.

The Concubine resembles her, but is full haired.

The Common Whore is higher coloured than the Demi-rep, and has Curls round her Ears.

The Courtezan has least Finery, and her Head bound with a Fillet.

The Golden Harlot has much Gold upon her Hair.

The Mitered Harlot, has her Head bound with a variegated Mitre.

Lampadion has her Hair platted in the form of a Lamp.

The

The Virgin Slave wears only a short white Frock.

The Slattern is distinguished by her Hair, and is both squat and being dressed in a red Gown, waits upon the Courtezans.

F I N I S.

ERRATA in POETICS.

Page 61, line 8, dele *at*.